



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

JULY, 1989

THE "SPECIAL" COLLECTION

To celebrate the beginning of the next decade, designers are keeping things simple and clean. Evening looks for Holiday 89/90 evoke the sleek, streamlined shapes of the 40's or, at times, reinterpret the sportswear influence of Fall. Fabrications are rich, stealing the show in most collections. Silk, satin, velvet, wool crepe, brocades, rayon blends and knits are staples. Black predominates, with red and ivory as close seconds. Beading, sequins and metallics gain momentum, but remain subtle. The "news" is in detailing—an unusual fabric combination or a special button.

One of the best collections of the season is at **CARMELO POMODORO**. Understanding the need for clean shapes with just a touch of pizzazz, he transforms easy bodies into Holiday glamour. Most notable is his group of "georgette sequins," where pants, camisoles and A-line dresses have all-over sequins of black, gold, ruby or jade beneath a sheer overlay of black georgette. The result is "matte" with an occasional sparkle. Metallic organza is used for capes and scarves, but the bulk of the collection is in black velvet—a favorite being the sleeveless jumpsuit, V-front and back, young and slimming, and lined in silk charmeuse.

DORI AVISHAY takes another direction, focusing on suits and dresses with an eye to the past. Most elegant is his gold brocade group in an exclusive garland and bow pattern imported from Italy. On either ivory or black ground, this 18th century-inspired print complements tuxedo jackets, boleros, bustiers, dresses, and can be paired with satin separates. A 100% wool crepe group looks great, in curvaceous little black dresses, and sophisticated redingote-style jackets and suits.

STEVE FABRIKANT combines the casual comfort of knits with the unmistakable glimmer of Lurex for some fabulous knit dressing. In a wool/rayon blend, skirts, cardigans and tunics, short or long, with draped collars, cape collars, jewel or turtlenecks, all work together with geometric intarsias. Stripes, balls, Egyptian links and hieroglyphics are just a few of the patterns. The metallics are in gold, black, or copper, on red, black or winter white knit grounds. A whimsical piece is the solid tunic with black Lurex trompe l'oeil belt and gold Lurex buckle.

At **NICOLE FARHI**, subtle embroidery transforms evening shapes into Holiday. A long black smoking jacket in a wool blend is embroidered on the collar and sleeves, and paired with a floor length pegged skirt with back pleat, for a dramatic difference. Long V-neck or off-the-shoulder knit tops have gold embroidery trim and look fantastic



DORI AVISHAY

with sheer chiffon full skirts or pants enhanced with gold embroidery, or black-on-black beading for that extra touch of sophistication.

Holiday wouldn't be Holiday without the little black dress. The most popular version this year is in velvet.

MORTON MYLES shows a full skirted tank with Shirred waist, asymmetric hem, and bows on the shoulders. At **JIMMY GAMBÀ**, a sweetheart dress has handbeaded lace over silk crepe, and a mousseline back bow. And **PATRICK KELLY** again uses buttons to adorn his black dress, but this time they're gold metal bows, Can-Can legs (a gartered, high-

heeled gam), or balls in the shape of question marks.

Holiday becomes everyone's "special" collection. Whether it's an extension of Fall, or an interpretation of the past, there's always room for whimsy and attention to special details. No matter what the silhouette, each designer is certain to project his own sense of individuality, sophistication and occasional playfulness. •

tucking and draping all reflect couture detailing. The romance of the Shakespearean era is the focus of this well-edited group—represented by a double-breasted polyester blouse with full, billowing sleeves and a multitude of layered ruffles on an outsized collar. There is an aura of "Camelot" present in an asymmetrical side-wrap top with body pleats and gold and white ribbon embellishment. "Dangerous Liaisons" comes to the fore in a pleated turtleneck with purple and gold trim on ultra-deep cuffs. The tuxedo shirts in Swiss cotton are outstanding, managing to borrow from the boys, yet still exude an aura of femininity, with French cuffs, pleated bibs and ruffle closures.

A BLOUSE BONANZA

There has been a resurgence of interest in blouses, with a plethora of dress and sportswear houses opening blouse divisions. Women are gradually moving away from the simple, rather understated classics, purchased primarily to accent suit looks. Instead, they are opting for blouses which, while enhancing the look, will simultaneously make a strong statement when worn alone. There tends to be less dramatic change in this market, season to season, compared to other ready-to-wear categories, since silk, a favored fabrication, and cotton and polyester, can be worn year-round. Interestingly, despite the onslaught of summer heat waves, women shy from the short sleeved versions, preferring instead to simply remove their jackets. Fall and Holiday offer a diversity of colors, silhouettes, and trims, with ivory, white, black and red, the predominant solids, in that order; while prints run the gamut from exotic animals and florals to small geometrics and paisley. Major trends include: the shawl collar, quilted details, blouson styles with contrast binding, Chanel inspired double-breasted versions adorned with gold buttons, tuxedo fronts, exotic animal prints, side wraps (thanks to L.A. Law), scarf or shawl coordinates, and with a nod to "Dangerous Liaisons," jabots and lace adornments along with gold embroidery.

DARLENE GAYDAS COUTURE

Fall/Holiday '89 presents the debut of this exquisite blouse collection. There is meticulous attention to detail inherent in each design. Fabrications are white or ivory Swiss cotton, or polyester/charmeuse; collars and cuffs are trimmed with lace—charms and gold buttons embellish placket fronts. French seams abound; precision pleating,

ELEANORA B

This blouse division, from the talented designer Eleanor P. Brenner, was launched with the Fall '89 Collection. Her Holiday line is a small, yet dynamic one, with such fabrics as silk crepe de Chine, silk charmeuse and silk organdy in black, ivory and red solids. The accent is on garnish—exemplified by a shawl collared



ELEANORA B

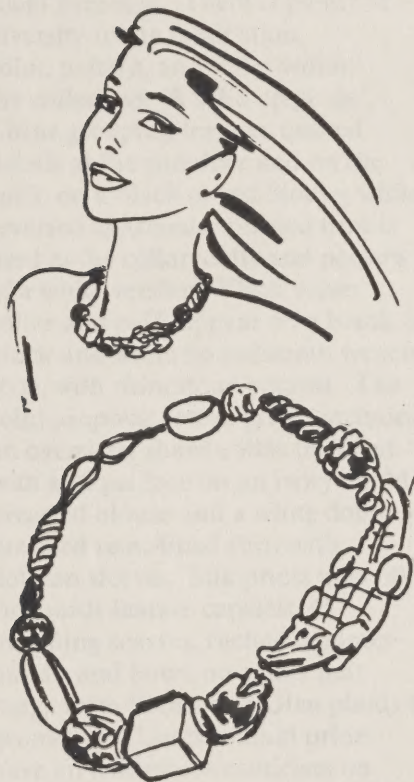


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blouse with gold embroidery on collar and cuffs, interspersed with hand-sewn rhinestones. An opulent offering! This garnish reappears on a pointed collar crepe de Chine shirt, with decorated neck, placket and cuffs. While "Seville" is in black silk organdy, hand-sewn with swirls of silk braiding...sheer glamour! Meanwhile, in a daytime mood, the original L.A. Law "wraps-on" elegantly in red, black or ivory charmeuse; and a white crepe de Chine shirt features black charmeuse banding at the collar and on its two breast pockets.

RICKI FREEMAN FOR TERI JON

Fall/Holiday '89 premieres this blouse division from dress designer, Ricki Freeman. There is plenty of diversity in the fabrication, color, pattern, and styles within the collection. A solid crepe de Chine grouping features quilted details at the shoulder and on the cuffs, on a black or red blouse; while reversed charmeuse pleated trim is used at the collar, cuffs and pockets of a white version. Black velvet collar and cuffs appear on a black, or black and white houndstooth trench style, with rhinestone buttons. The solid pinpoint cotton group includes an oversized shawl collar trimmed with antique lace on an ivory double-breasted blouse and a white double-breasted semi-fitted shirt with dolman sleeves. Silk prints and silk jacquards feature capelets, 45" matching scarves, ruched cummerbunds, and bows, on prints that range from florals and Glen plaids to geometrics. Lurex animal prints have an iridescent exoticism on shirts and blouses. Evenings go glamorous in velvet juxtaposed with silk organza and embroidery, or as a lace blouse with camisole beneath, both in black—and very sexy!

ADRIANNA PAPELL

This is primarily a silk resource—established nine years ago, featuring blouses in silk crepe de Chine, silk jacquard and silk chiffon in solids and prints (the latter for which they are renowned). Jewel tones are much

in demand at this house—jade, fuchsia, red and turquoise being the leading colors. However, their strength lies in their strong silhouettes and fine quality fabrications, all with superior finish. The novelties are a delight—as solid ivory crepe de Chine is adorned with gold braid and coin details (a la Chanel), and a shawl collar version in the same material is trimmed with antique lace and mother-of-pearl buttons. Quite ingenious is a quilted vest which is attached to a notched collar shirt—no need for a jacket with this one! The exotic animal prints are in silk jacquard and crepe de Chine, and include banded bottoms on blouson styles, shawl collars, attached ascots and draped fronts—a more sporty look! The negative/positive, ivory/black print group in crepe de Chine has a real "Versace" feeling as a cardigan slips over a reverse print shell, and a sailor collar features lily print and contrast banding. Suit blouses in silk jacquard include detachable 45" or 36" scarves in jewel tone prints.

STARINGTON

The blouse division of this house has been in operation for five years, and combines sterling quality fabrications and impeccable tailoring with a multitude of styles. These are blouses that will take you from day into evening with confidence and panache. Materials include 6-ply silk, satin backed silk, silk charmeuse, tri-acetate/poly and silk/wool in solids and prints. Evening versions feature beading for glamour. The collection caters to all facets of a woman's lifestyle. Their casual sporty looks are exemplified by a silk jacquard blouson featuring a ruched waist and a striped chevron. While a career-oriented jacquard blouse with French cuffs and modified Mandarin collar with jabot comes in solids or a subtle, autumnal print. A trapunto stitched white blouse in satin backed silk with the satin side showing on collar, shoulder and French cuffs, is adorned with a rosebud and black tie at the neckline. Perfect for lunch or dinner engagements.

DESIGNER FOCUS

ISABEL CANOVAS

Paris based Isabel Canovas has been designing accessories for some fifteen years, the last four with an outlet in the U.S. Her mesmerizing, whimsical creations have captured the imagination of women internationally, and her name is now synonymous with accoutrement design. Her father was a textile designer for Balenciaga, and this might account for the strong textural emphasis inherent in her work. In addition, Canovas' motivational concept is humor and wit. "When I first opened in Paris, accessories weren't so important, but now they are... everything!" "My accessories are designed so that those who look at the wearer will smile."



Canovas' Fall Collection will indeed bring smiles, with "Forest of Enchantment," being the focus throughout. Graceful leaves of Autumn, such as the fluted oak leaf and the slender notched leaf of the chestnut tree, adorn the crown of a black felt hat, curl on the toe of a spool heeled pump or, gilded and gleaming, grace the ears as jewelry. A carpet of velvet leaves cover a black organza wrap, punctuated with glistening crystal "raindrops." From a heavy choker dangle other forest

treasures: brilliant gold-capped enamel acorns, cabochon studded leaves, and plump chestnuts of russet red and forest green enamel.

Designed as veined and curving leaves in earthy tones of brown, black, tortoise and vivid green, broad cuffs with dangling gold acorns and chestnut leaves clasp the wrist.

Fauna shows up in the form of a tiny gilded snail perched upon a host of fallen leaflets on a bordeaux suede cinch belt, its undulating edge traced in leather. Velvet leaves cluster like dense undergrowth on the broad brim of an emerald felt hat, and shimmer in greenish-gold taffeta around the opening of a floral appliqued black velvet evening bag.

Retail Range: \$100 - \$8,000

743 Madison Avenue,
New York, NY 10021.

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CAREY ADINA

Carey Adina has been designing handbags under her own name for five years. She began to experiment with handbags when, as a reporter for "American Lawyer," she was hard-pressed to find a bag that could accommodate her needs. She plunged into her new career by enrolling at F.I.T., and this together with a stint writing on retail trends for the business section of the New York Times, and working in a handbag boutique, gave her a sound overview of the market. Starting in a small way, on a borrowed sewing machine, she sewed scraps of leather together, and sold these few handbags to a limited number of stores. Today her designs (all copyrighted) are sold in such prestigious stores as Bonwit Teller, and Neiman Marcus. "I wanted to make incredibly fashion forward bags for a good price."

For Fall, Carey Adina, offers

exquisite handbags in a variety of diverse styles, all in the finest fabrications. Her "Chain" group in black, white or red leather goes from day into evening, and features "Bell Boy" - a soft camera case with buttons and chains; and the "Drawstring Pyramid," a flap top drawstring whose roominess allows ease of entry, also with chain embellishment. Her signature group "Classics," features multi-colored tapestry, black or red durable leather, exotic embossed calf, or faux fur. Included in this grouping is an envelope for the executive woman with a double interior compartment large enough for legal files, and rear zip compartment for shoes or an umbrella.

Evenings take on a whimsical mood—with fabrics such as silk satin, black French lace over faille, cut velvet, and vermicelli (velvet with passementerie overlay) in gleaming jewel brights with black and white.

"Top Hat" is a miniature surrealist interpretation of its name, whose tasselled top pulls up to reveal an interior mirror—while this swaying tassel reappears on "Fez" - which acknowledges memories of Casablanca!

Wholesale prices: \$95 - \$260.

392 Fifth Avenue,
New York, NY 10018.

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GIANNI VERSACE ACCESSORIES

This Fall Collection represents the launch of Gianni Versace Accessories in the U.S. The key to these styles for men and women is simplicity, with each piece deliberately designed to play off urban, contemporary wardrobes. Each classification is planned with an eye toward

main-floor departmental merchandising. The women's collection consists of handbags, small leather goods, belts, gloves, umbrellas and three groups of luggage, including hard and soft side styles. There are six groups within the handbag category. The dressy "Elegante" and "Tessuto/Suffiano" feature highly constructed, geometrical shapes with glints of steel accents. The "Morbido" group includes softer, more classic silhouettes with the Versace stamped insignia. Classic shapes reappear in "Ricamo," this time embellished with an embroidery motif. A twenty piece collection of sophisticated, soft shaped fabric and leather bags represent Gianni Versace's "Signature" group—nylon jacquard striped patterns in black, cognac or burgundy, with leather trim and silverstone stud details. The women's small leather goods are available in three patterns to coordinate with three of the handbag groups.

Belts are divided into two sections: "The Collection" which complements Versace's ready-to-wear, and "Boutique Belts," which are slightly less expensive. All belts have elegant geometric buckles in hand-polished, nickel plated brass, with calf or suede straps (grosgrain or velvet options). The silhouettes on umbrellas are oversized, in novelty patterns on cotton or nylon fabrications; with brass-studded motifs on cotton, and metal embellishments used on handles and frames. The gloves are vintage Versace, with rhinestone and stud details on suede and leather. Evening styles with horsehair or pleated leather cuffs outshine even the most ornate gauntlets!

Wholesale prices: \$18 - \$295.

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